RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

ALICE IN CHAINS
ACOUSTIC

FROM THE ALBUM *ALICE IN CHAINS UNPLUGGED*



HAL•LEONARD®

RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

ALICE IN CHAINS

ACOUSTIC

Transcribed by
PETE BILLMANN

Photos by Danny Clinch

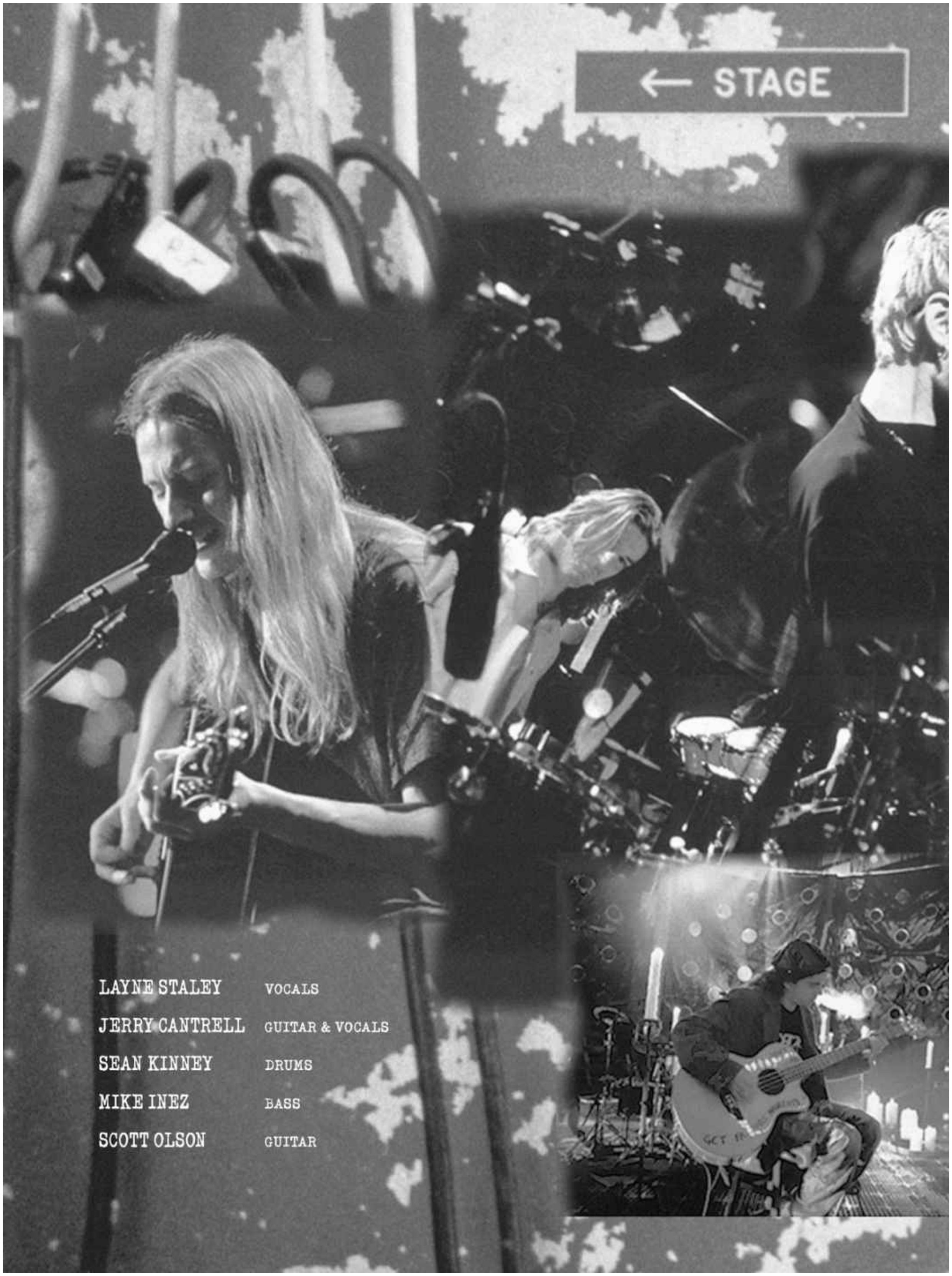
9781458434043

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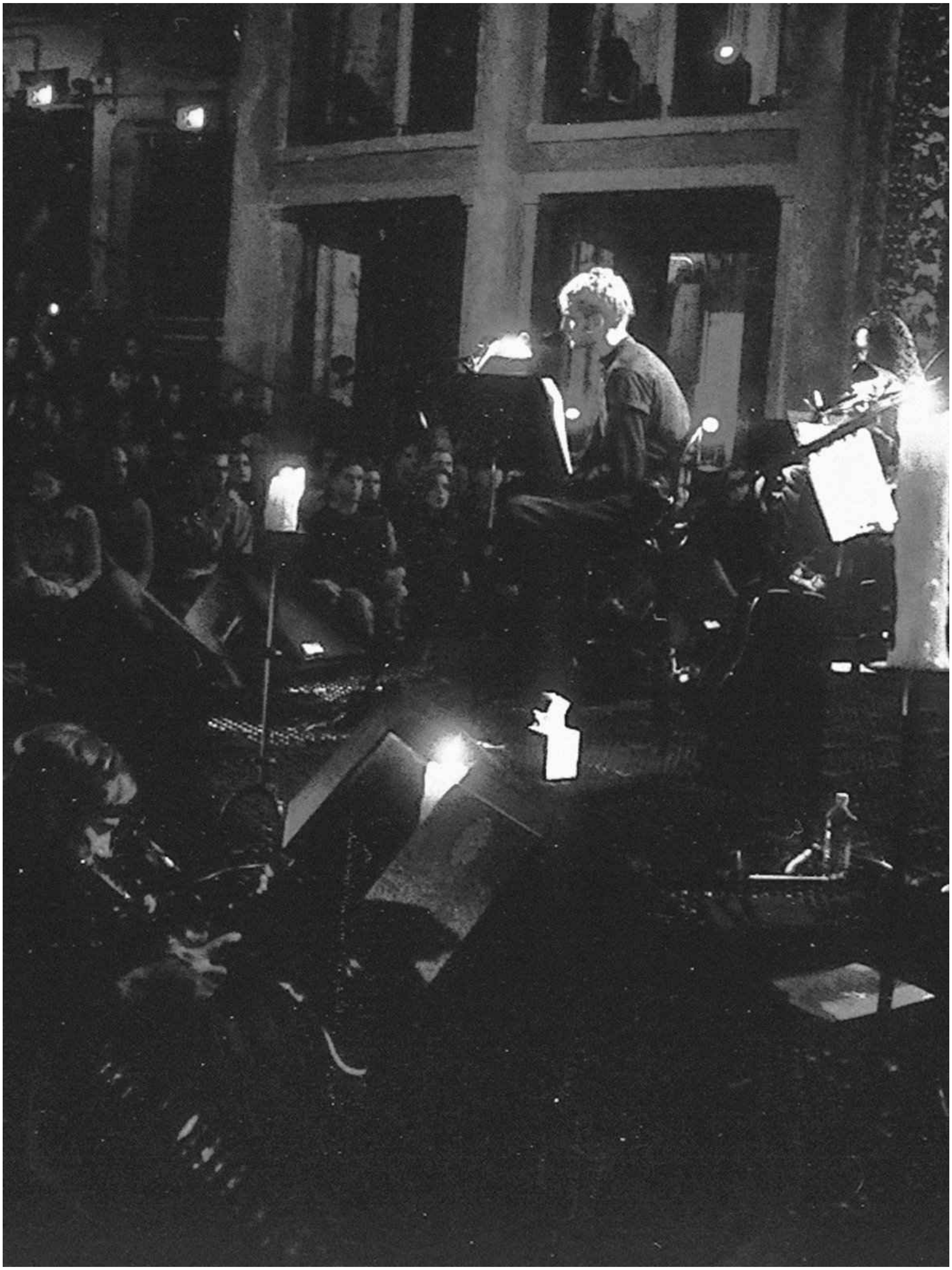
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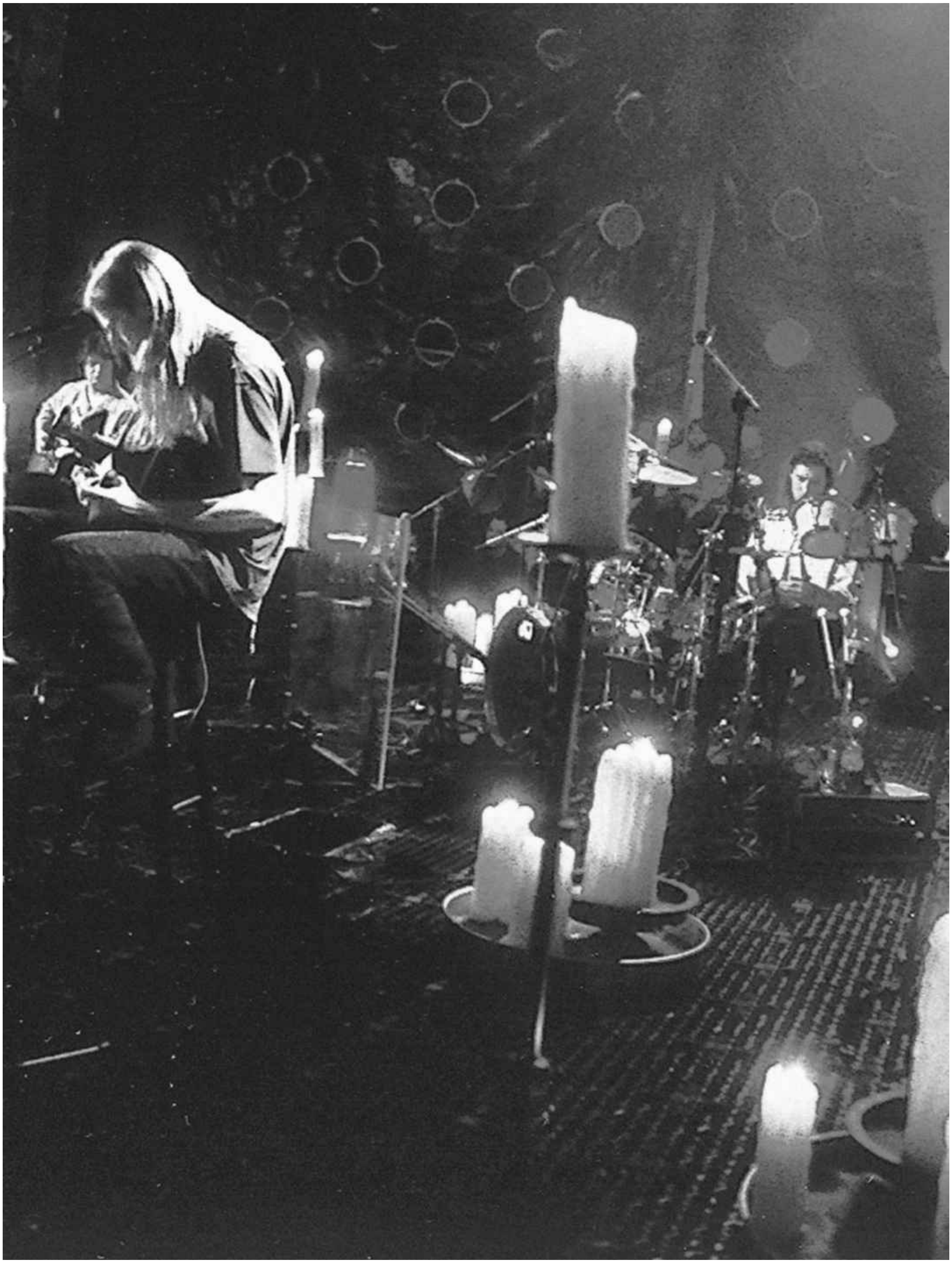
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JERRY CANTRELL	GUITAR & VOCALS
SEAN KINNEY	DRUMS
MIKE INEZ	BASS
SCOTT OLSON	GUITAR





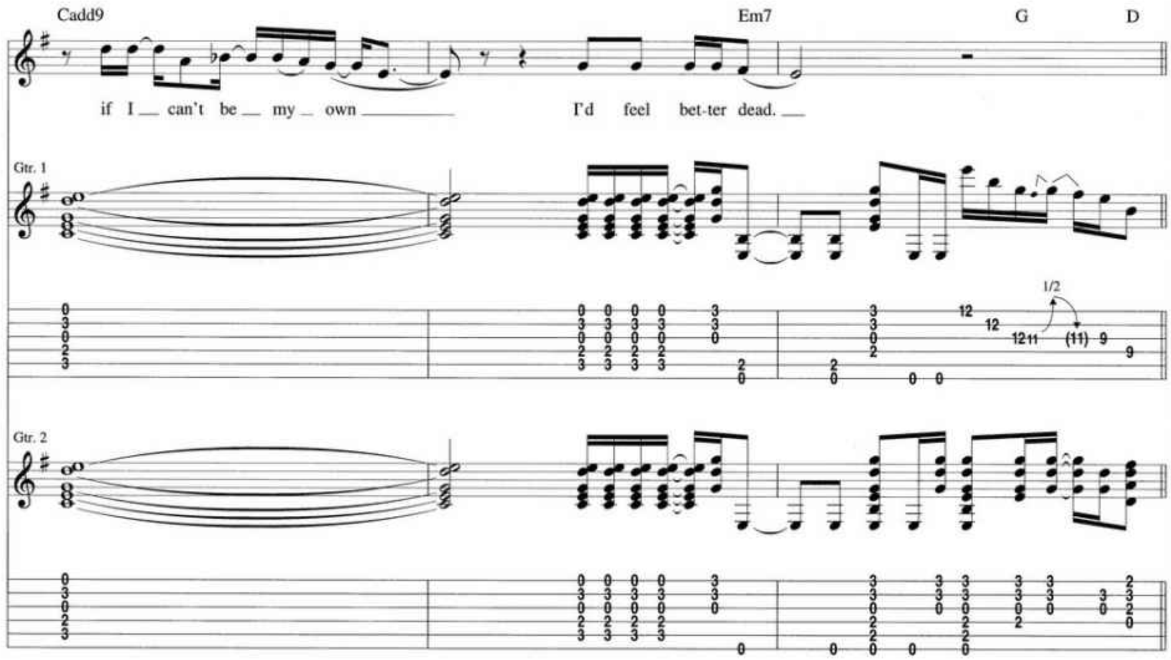


Nutshell

Words by Layne Staley
Music by Jerry Cantrell, Mike Inez and Sean Kinney

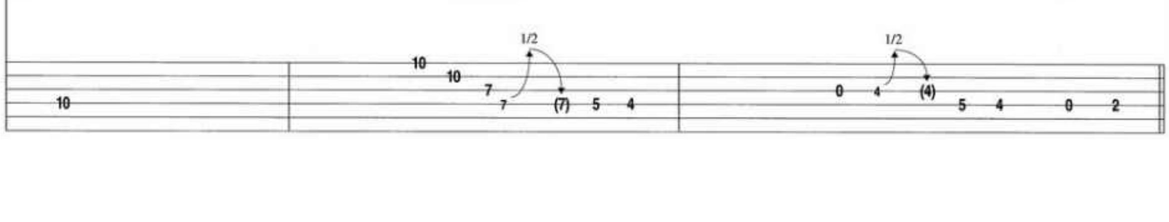



Interlude
D5
Cadd9
Em7
G
D
Oo,
oo.
Gtr. 1
1/2
Gtr. 2 (acous.)
Rhy. Fig. 1A
End Rhy. Fig. 1A
mf
let ring throughout
Gtr. 2: w/ Rhy. Fig. 1A, simile
Cadd9
Em7
G
D
Oo,
oo.
Gtr. 1
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
Cadd9
Em7
G
D
2. My
gift of self is raped.
Cadd9
Em7
G
D
My
pri - va - cy is raked.
Cadd9
Em7
G
D
And yet I find,
and yet I find
re - peat - ing in my head,


Cadd9
Em7
G
D
if I __ can't be __ my __ own ________
I'd feel bet-ter dead. __
Gtr. 1
Gtr. 2

Interlude


Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Cadd9
Em7
G
D
Oo, ________
oo. ________
Gtr. 1


Cadd9
Em7
G
D
Oo, ________
oo, ________
oo. ________

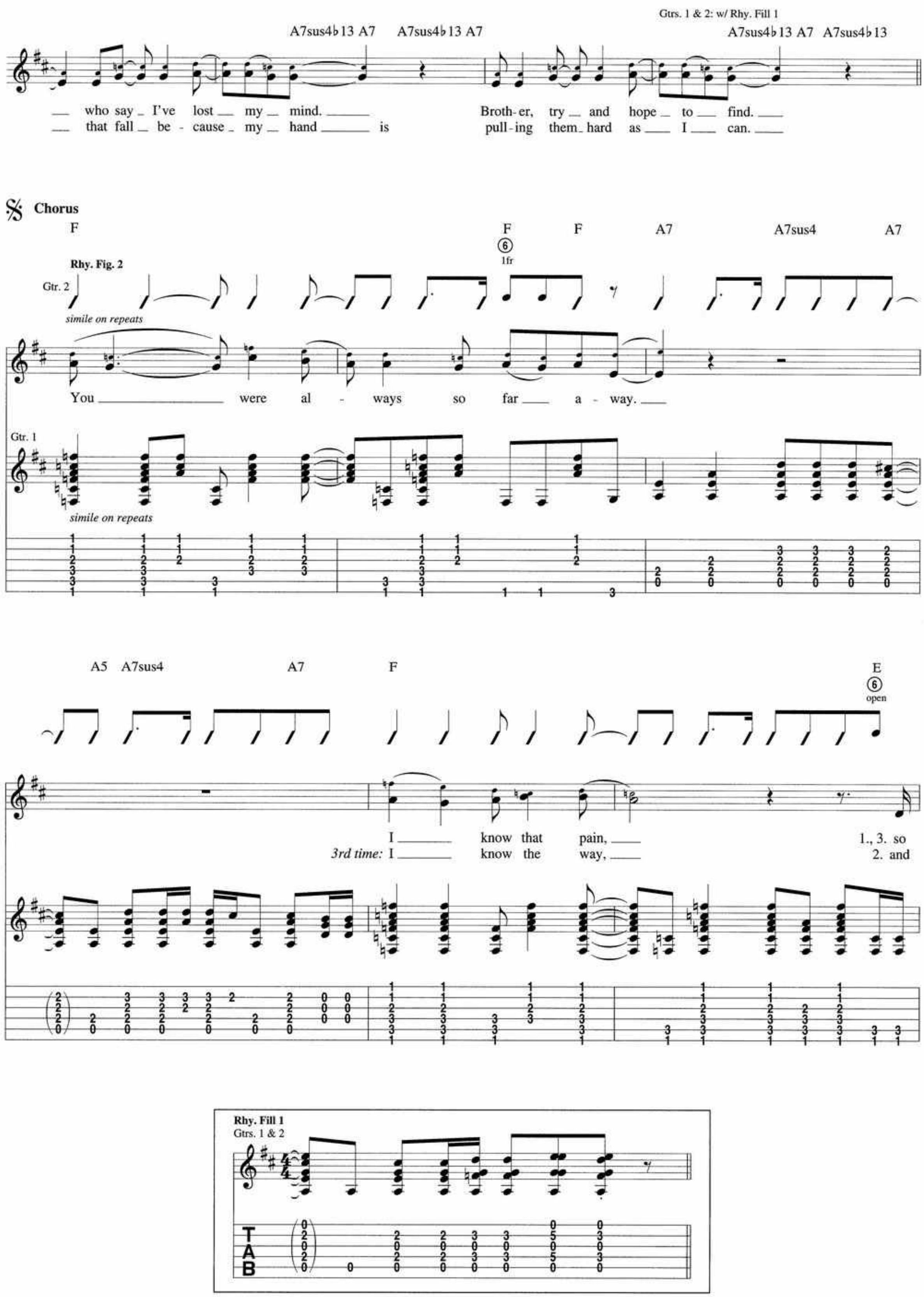
Outro-Guitar Solo



Brother

By Jerry Cantrell


F A7 A7sus4 A5 G5 G/A A
Tune Down 1/2 Step:
1 = E♭ 4 = D♭
2 = B♭ 5 = A♭
3 = G♭ 6 = E♭
Intro
Moderately Slow ♩ = 80
A7
A7sus4♭13 A7 A7sus4♭13 A7
play 4 times
Gtr. 1 (acous.)
Rhy. Fig. 1
End Rhy. Fig. 1
mf
let ring throughout
* Key signature denotes A Mixolydian.
* Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile
Voc. Fig. 1
End Voc. Fig. 1
Mm,
mm.
Gtr. 1
Riff A
End Riff A
1/2
full
* Gtr. 2 (acous.)
w/ Voc. Fig. 1
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times
1. Fro - zen in a place I hide, not a - fraid to paint my sky with some
2. Ros - es in a vase of white, blood-ied by the thorns be - side the leaves


Gtrs. 1 & 2: w/ Rhy. Fill 1
A7sus4♭13 A7 A7sus4♭13 A7
A7sus4♭13 A7 A7sus4♭13
who say I've lost my mind. Broth-er, try and hope to find.
that fall be-cause my hand is pull-ing them hard as I can.
Chorus
F F F A7 A7sus4 A7
⑥ 1fr
Rhy. Fig. 2
Gtr. 2
simile on repeats
You were al-ways so far a-way.
Gtr. 1
simile on repeats
A5 A7sus4 A7 F E
⑥ open
I know that pain,
3rd time: I know the way,
1., 3. so
2. and
Rhy. Fill 1
Gtrs. 1 & 2
T
A
B


G5
G
6
3fr
G5
G
6
3fr
G5
G/A
End Rhy. Fig. 2
don't you run a - way like you used to do.
I won't run a - way like I used to do.
1.
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 6 times, 1st time, simile
Gtr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time, simile
A7
A7sus4♭13 A7 A7sus4♭13 A7
A7sus4♭13 A7 A7sus4♭13 A7
To Coda
Gtr. 1: w/ Riff A, 2 times
w/ Voc. Fig. 1, 2 times
8
2.
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile
A7
A7sus4♭13 A7 A7sus4♭13 A7
Gtr. 1: w/ Rhy. Fill 2
Gtr. 2: w/ Rhy. Fill 1
A7sus4♭13 A7 A7sus4♭13 A7
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2, simile
F
Gtr. 1
A7
A7sus4
A7
1/2
1/2
full
1/2
A5
Asus4
A7
F
1/2
1/2
1/2
Rhy. Fill 2
Gtr. 1
T
A
B



Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
G5
G/A
A7
A7sus4♭13 A7 A7sus4♭13 A7
A7sus4♭13 A7 A7sus4♭13 A7
Verse
A
Gtr. 2
Gtr. 2 tacet
N.C.
Gtr. 1 tacet
3. Pic-tures in a box at home, yel-low-ing and green with mold so I can bare-ly see your face. Won-der how that col-or taste.
Gtr. 1
D.S. al Coda
Coda
w/ Voc. Fig. 1
Gtr. 1
A7sus4♭13 A7
A7sus4♭13 A7
A7sus4♭13 A7
A7sus4♭13 A7 A7
Gtr. 2

No Excuses

Words and Music by Jerry Cantrell


G6
Aadd9
Badd11
E
1342
1342
1342
342
5fr
7fr
Tune Down 1/2 Step:
1 = E♭ 4 = D♭
2 = B♭ 5 = A♭
3 = G♭ 6 = E♭
Intro
Moderately ♩ = 121
Aadd9 Badd11
Aadd9
play 4 times
Rhy. Fig. 1
End Rhy. Fig. 1
(drums)
** Gtrs. 1 & 2
(acous.)
mf
let ring throughout
* Key signature denotes B Mixolydian.
** composite arrangement
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 8 times, simile
1. It's al - right, there comes a time.
2. It's o - kay, had a bad day.
3. Yeah, it's fine. Walk down the line.
Got no pa - tience to search for peace of mind.
Hands are bruised from break - in' rocks all day.
Leave our rain, a cold trade for warm sun - shine.
Lay - in' low, wan - na take it slow.
Drained and blue, I bleed for you.
You, my friend, I will de - fend.
No more hid - in' or dis - guis - in' truths I've told.
You think it's fun - ny, well you're drown - in' in it too.
But if we change, well, I'll love you an - y - way.


Chorus
G6 Aadd9 Badd11 Aadd9
Rhy. Fig. 2
Gtr. 1
Ev-'ry day it's some - thin', hits me all so cold.
Gtr. 2
1/2
(cont. in slash)
1/2
G6 Aadd9 E Aadd9
End Rhy. Fig. 2
Gtrs. 1 & 2
Find me sit - tin' by my - self, no ex - cus - es, then I know.
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, simile
7
Badd11 Aadd9
To Coda
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2, simile
G6 Aadd9 Badd11 Aadd9
Gtr. 1
1/2
1/2
G6 Aadd9 E
D.S. al Coda
Aadd9
1/2 1/2 1/4 1/4
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile
Badd11
rit. poco a poco
Aadd9
4
Gtrs. 1 & 2: w/ Rhy. Fill 1
A B Badd11
Rhy. Fill 1
Gtrs. 1 & 2
TAB

Sludge Factory

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney


Drop D Tuning, Tune Down 1/2 Step:
①= E♭ ④ = D♭
②= B♭ ⑤ = A♭
③= G♭ ⑥ = D♭
Intro
Moderately Slow ♩ = 82
E♭5 E♭sus2 Dsus2
Ah.
Gtr. 1 (acous.)
let ring throughout
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2 (acous.)
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times, simile
Ah, yeah. Ah.
Verse
1. You in - sult me in my home; you're for - giv - en this time. Things go well, your eyes
3. Now the bod - y of one soul I a - dore wants to die. You have al - ways told
Rhy. Fig. 2
Rhy. Fig. 2A



Gtr. 1: w/ Rhy. Fill 1, 2nd time
E♭5 E♭sus2 Dsus2
di - late, you shake, and I'm high. Look in my eyes deep
me you'd not live past twen - ty five.
End Rhy. Fig. 2
End Rhy. Fig. 2A
To Coda 1
E♭5 E♭sus2 Dsus2
and watch the clouds change with time. Twen - ty Hours won't print my pic - ture milk car - ton size,
I say stay long e - nough.
* Gtrs. 1 & 2
*composite arrangement
** Gtr. 1 plays lowest three notes only.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile
E♭5 E♭sus2 Dsus2
car - ton size,
car - ton size,
Rhy. Fill 1
Gtr. 1
TAB



* Chord symbols reflect implied tonality.


To Coda 2
D.S. al Coda 1
A5
F6/9
A5
F6/9
Eb5 Ebsus2 Dsus2
a - way. So a - fraid, you kind - ly gur - gle out a date for me.
Riff B
End Riff B
End Rhy. Fig. 3

Coda 1
Eb5 Ebsus2 D5
Guitar Solo
to re - pay all who caused strife.
Gtr. 1
Gtr. 2



* Played ahead of the beat.


Coda 2
Gtr. 1: w/ Fill 1
Gtr. 2: w/ Rhy. Fill 2
Gtr. 1: w/ Riff A, 3 times
* Gtr. 2: w/ Rhy. Fig. 3, simile
A5
F6/9
out a date for me. Once again you see
* The A5 chord is struck, not tied, on beat 1.
A5
F6/9
A5
F6/9
an in, discolored skin gives you a - way. So
Gtr. 1: w/ Riff B
A5
F6/9
Eb5 Ebsus2 Dsus2
a - fraid, you kind - ly gur - gle out a date for me.
Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile
Eb5 Ebsus2 Dsus2
Ah. Ah, yeah. Ah.
Eb5 Ebsus2 Dsus2
Eb5 Ebsus2 Dsus2
Ah, yeah.
Gtr. 1
Eb5 Ebsus2 Dsus2
Gtr. 2
Fill 1
Gtr. 1
Rhy. Fill 2
Gtr. 2

Down in a Hole

By Jerry Cantrell


Tune Down 1/2 Step:
1 = Eb 4 = Db
2 = Bb 5 = Ab
3 = Gb 6 = Eb
Intro
Slowly ♩ = 47
** Am
G5 D
Gtr. 1 (acous.)
mf
w/ fingers
let ring throughout
* Key signature denotes A Dorian.
** Chord symbols reflect implied tonality.
Verse
Bkgd. Voc., w/ Voc. Fig. 1, 4 times, 2nd time
1., 4. Bur - y me soft - ly in this womb.
Gtr. 1 Riff A
simile on repeat
Riff A1
Gtr. 2 (acous.)
simile on repeat
let ring throughout
Voc. Fig. 1
Oh, I wan - na be in - side of you.



Am G5 D Am G5 D
I give this part of me for you.
End Riff A
End Riff A1
Gtrs. 1 & 2: w/ Riffs A & A1, 1st 7 meas., simile
Am G5 D Am
Sand rains down and here I sit, hold - ing rare
G5 D Am G5 D Am
flow - ers in a tomb.
1. In bloom,
2. Oh, I wan - na be
G5 D
in - side.
To Coda
Verse
Gtr. 1: w/ Rhy. Fig. 1A, 8 times, 2nd time
A5 G D G/D
Down in a hole and I don't know if I can be saved.
Down in a hole and they've put all the stones in their place
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
w/ pick
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A


Gtr. 1: w/ Rhy. Fig. 1, 7 times, 1st time
Gtr. 2: w/ Rhy. Fig. 1A, 7 times
See my heart and I dec - o - rate it like a grave.
I've eat - en the sun so my tongue has been burned of the taste.
Oh, you don't un - der - stand who they thought I was sup - posed to be.
I have been guil - ty of kick - in' my - self in the teeth.
Look at me now, I'm a man who won't let him - self be.
I will bring no more of my feel - ings be - neath.
Chorus
Down in a hole, los - in' my soul.
Riff B
End Riff B
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff B
Down in a hole, los - in' con - trol.


D E5 F5 C5 G5 N.C. F5 N.C.
I'd like to fly, but my wings have been so de-
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
1/2
Interlude
Gtrs. 1 & 2: w/ Riffs A & A1, last 4 meas., simile
Am G5 D Am G5 D G5 D
1. 2.
D.S. al Coda
nied.
Coda
Chorus
Gtr. 1: w/ Rhy. Fig. 2, 4 times
Cadd9 G D5 Cadd9 G
Down in a hole, los-in' my soul.
Gtr. 2
Riff C
End Riff C
Gtr. 2: w/ Riff C, 3 times, simile
D5 Cadd9 G D5 Cadd9 G
Down in a hole, feel-in' so small.
D5 Cadd9 G D5 Cadd9 G
Down in a hole, los-in' my soul.
D5 Cadd9 G D5 Cadd9 G
Down in a hole, out of con-trol.


Gtrs. 1 & 2: w/ Rhy. Fig. 3
D E5 F5 C5 G5 N.C. F5 N.C.
I'd like to fly, but my wings have been so de -
Outro
Am G5 D Am G5 D
nied.
Gtr. 1
Gtr. 2
Am G5 D Am G5 D A5
rit.
rit.

Angry Chair

By Layne Staley


Tune Down 1/2 Step:
1 = Eb 4 = Db
2 = Bb 5 = Ab
3 = Gb 6 = Eb
E5
E
Intro
Moderate Rock ♩ = 108
N.C.(E5)
Gtr. 3 (acous.)
mf
End Riff A
(drums)
Riff A
Gtrs. 1 & 2 (acous.)
Gtrs. 1 & 2: w/ Riff A
open
Verse
Gtrs. 1, 2 & 3: w/ Riff A, 1 1/2 times
1. Sit - ting on an an - gry chair. An - gry walls that steal the air. Stom - ach hurts and I don't care.
2. Can - dles red, I have a pair. Shad - ows dan - cin' ev - 'ry - where. Burn - ing on the an - gry chair.
3. Lone - li - ness is not a phase. Field of pain is where I graze. Se - ren - i - ty is far a - way.
Pre-Chorus
F
E
N.C.
What do I see 'cross the way. (Hey.)
Lit - tle boy made a mis - take.
Saw my re - flec - tion and cried.
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 3 times
See my - self mold - ed in clay.
Pink cloud has now turned to gray.
So lit - tle hope that I died.
*Gtrs. 1, 2 & 3 Rhy. Fig. 1
End Rhy. Fig. 1
*composite arrangement


N.C. F E N.C.
(Oh.) Stares at me, yeah, I'm a - fraid.
(Oh.) All that I want is to play.
(Oh.) Feed me your lies, o - pen wide.
F E N.C.
1.
Interlude
Gtrs. 1, 2 & 3: w/ Riff A
4
Chang - ing the shape of his face. (Oh, yeah.)
Get on your knees, time to pray. (Oh.)
Weight of my heart, not the size. (Oh.)
2.
Chorus
A5 B5 F♯5 G5 A5 B5 E N.C.
I don't mind, yeah.
Gtrs. 1, 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
3
1/2 1/2 1/2
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2, 3 times
A5 B5 F♯5 G5 A5 B5 E N.C.
I don't mind, yeah.
A5 B5 F♯5 G5 A5 B5 E N.C.
Lost my mind, yeah.
A5 B5 F♯5 G5 A5 B5 E N.C.
Can't find it an - y - where.
Bridge
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times
F E N.C. F E N.C.
1. Cor - por - ate pri - son we stay.
2. Pink cloud has now turned to gray.
To Coda
F E N.C. F E N.C.
I'm a dull boy, work all day. So, I'm strung out an - y - way.
All that I want is to play.

Guitar Solo


Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
Gtr. 3
F
E
N.C.
full
1/2
P.M.
hold bend
Gtrs. 1 & 2: w/ Riff A
N.C.(E5)
D.S. al Coda
(take 2nd ending)
Coda
Get on your knees, time to pray, boy.
Gtrs. 1 & 3
Gtr. 2

Rooster

By Jerry Cantrell


B
D
E
F#
F#5
B II
Tune Down 1/2 Step:
1 = Eb 4 = Db
2 = Bb 5 = Ab
3 = Gb 6 = Eb
Intro
Slowly ♩ = 69
F#
F#7add11/E
A
Aadd9/E
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1 (acous.)
mf
let ring throughout
Gtr. 1: w/ Rhy. Fig. 1, 7 times
Gtr. 2 (acous.)
mp
Harm.
let ring
Oo,
oo,
oo.


Verse
Gtr. 1: w/ Rhy. Fig. 1, 8 times
F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
1. Ain't found a way to kill me yet. Eyes burn with
A Aadd9/E F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
sting-in' sweat. Seems ev-'ry path leads me to no-where. Mm.
Harm.
let ring
A Aadd9/E F♯ F♯7add11/E A Aadd9/E
Wife and kids, house-hold pet.
Harm.
let ring
F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
Ar-my green was no safe bet. The bul-lets scream
let ring


A Aadd9/E F# F#7add11/E A Aadd9/E
to me from some - where. Mm.
Chorus
B D E E F# F#5 F# E
6 open
Gtr. 1
Here they come to snuff the roost - er.
Gtr. 2
F# B II F# B D
(cont. in notation)
Yeah, here come the roost - er, yeah.



E F#7add11 Aadd9 E F#5 F#7add11 A
You know_ he ain't_ gon-na die.
Rhy. Fig. 2
Gtr. 1
simile on repeat
End Rhy. Fig. 2
Gtr. 2
Rhy. Fig. 2A
simile on repeat
End Rhy. Fig. 2A
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fig. 2A, simile
To Coda 1
To Coda 2
Gtr. 2: w/ Rhy. Fill 1
E F#7add11 Aadd9 E F#5 F#7add11 A5
No, no, no.
You know_ he_ ain't gon-na die.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 1, 6 times
Gtr. 1
F# F#7add11/E A Aadd9/E F# F#7add11/E
let ring
A Aadd9/E F# F#7add11/E A Aadd9/E
hold bend
1/2
Rhy. Fill 1
Gtr. 2
T
A
B


F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
let ring
A Aadd9/E F♯ F♯7add11/E A Aadd9/E
D.S. al Coda 1
let ring
Coda 1
Gtr. 1: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fill 2
Verse
Gtr. 1: w/ Rhy. Fig. 1, 8 times
Gtr. 2 tacet
A F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
2. Walk-in' tall, ma - chine gun man. They spit on me in
A Aadd9/E F♯ F♯7add11/E A Aadd9/E
my home land. Glor - i - a sent me pic - tures of my boy.
Gtr. 2
1/2
F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E A Aadd9/E
Mm. Got my pills 'gainst mos - qui - to death.
Rhy. Fill 2
Gtr. 2
T
A
B


F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
My bud-dy's breath-in' his dy-in' breath. Oh, God, please
1/2
12
10
0 11
A Aadd9/E F♯ F♯7add11/E A Aadd9/E
D.S. al Coda 2
won't you help me make it through. Mm.
1/4
9 11 10 11 11 10 12
Coda 2
Gtr. 1: w/ Rhy. Fill 1
A5
Outro
Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times
F♯ F♯7add11/E A Aadd9/E F♯ F♯7add11/E
Oo, oo, oo, oo.
Gtr. 2
mp
7 5
4 2 4 2
A Aadd9/E F♯ F♯7add11/E
Gtr. 2 tacet
A Aadd9/E F♯ F♯7add11/E A
Oo, oo, oo, oo.
Gtr. 1
7 5 7 5 7 0
4 2 4 2 4 2
6 7 7 5

Got Me Wrong

By Jerry Cantrell


D F C# A E F# Asus4
Tune Down 1/2 Step:
(1) = E♭ (4) = D♭
(2) = B♭ (5) = A♭
(3) = G♭ (6) = E♭
Intro
Moderately Slow ♩ = 80
Gtr. 2 (acous.)
Gtr. 1 (acous.)
Rhy. Fig. 1
End Rhy. Fig. 1
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
1. Yeah, it goes a - way, all this and more, and noth - ing in my life. No col - ored clay, in - di - vid - u - al - i - ty
2. I can't let go. Thread - bare tap - es - try un - wind - in' slow. Feel tor - tured brain. Show your bel - ly like you want
3. See Additional Lyrics


Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 2 meas.
G♯ E F♯ D F C♯ A G♯ E F♯
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
not safe.
me to.
As of now, I bet you've got me wrong.
1.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 1, 1st meas.
Gtrs. 1 & 2: w/ Rhy. Fig. 2
G♯ E F♯ D F C♯ A G♯ E F♯
So un - sure, we run from some - thin' strong.
Gtr. 2
G♯ E F♯ G♯ E F♯ G♯ E F♯
1/2
2.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D F C♯ A E F♯
Rhy. Fig. 3
Gtrs. 1 & 2
So un - sure, we reach run for some - thin' strong.
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times, simile
A Asus4 A E F♯ A Asus4 A
End Rhy. Fig. 3
strong. I have - n't felt like this in so long.
E F♯ A Asus4 A E F♯
Wrong. in a sense, too far gone from love.



To Coda
A
E
open
F♯
Rhy. Fig. 4
A
Gtrs. 1 & 2
(Gtr. 2 cont. in notation, 2nd time)
That don't last for - ev-er.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
End Rhy. Fig. 4
G♯ E F♯ G♯ E F♯
(Gtr. 2 cont. in notation)
Some-thing's got-ta turn out right.
Gtr. 2
D.S. al Coda
(take 2nd ending)
G♯ E F♯ G♯ E F♯
1/2
1/4
1/2
Coda
Chorus
E F♯ A
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Strong.
Have - n't
Gtr. 2



Additional Lyrics

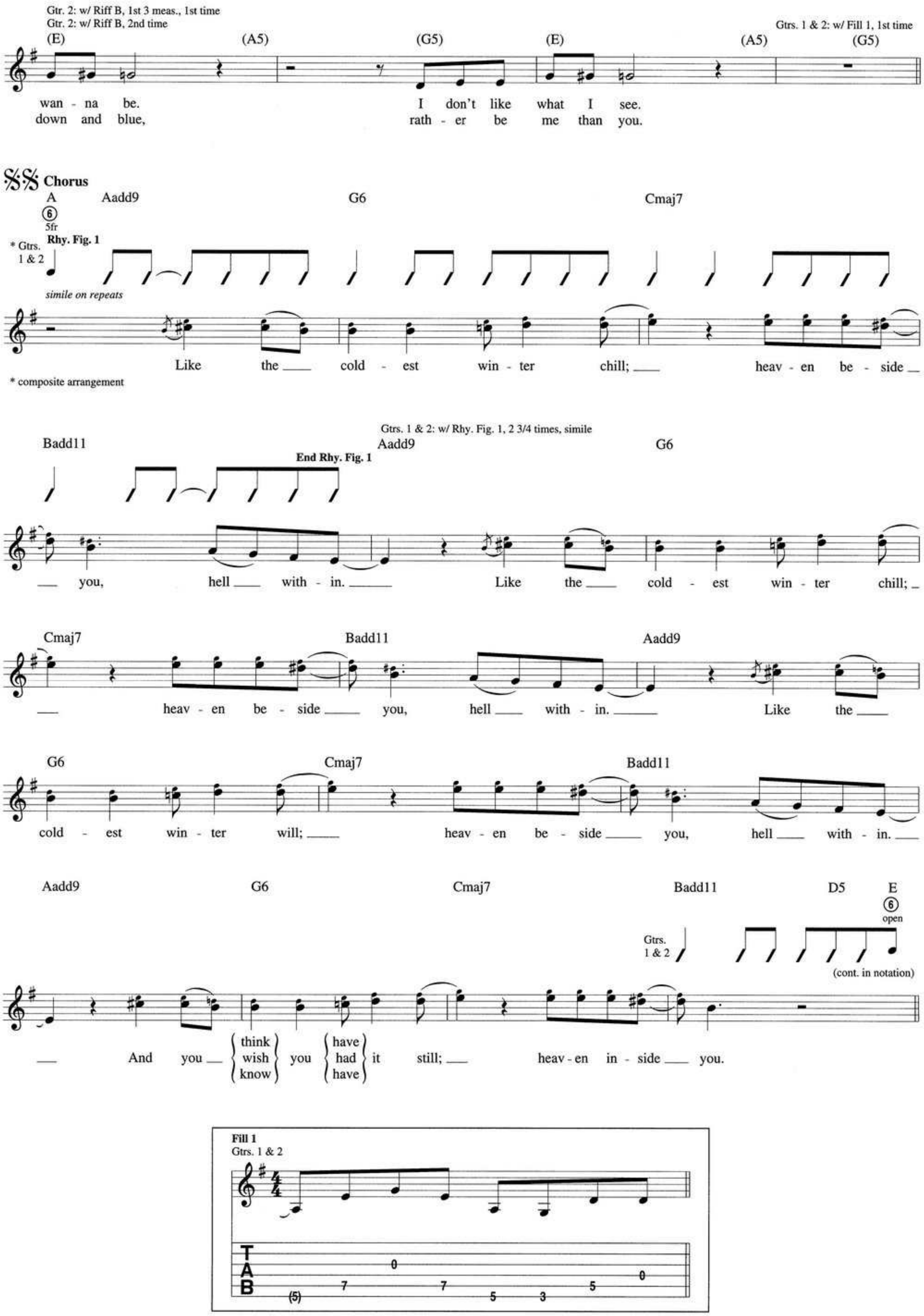
3. You, sugar taste, sweetness doesn’t often touch my face.
   Stay if you please.
   You may not be here when I leave.

Heaven Beside You

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Mike Inez

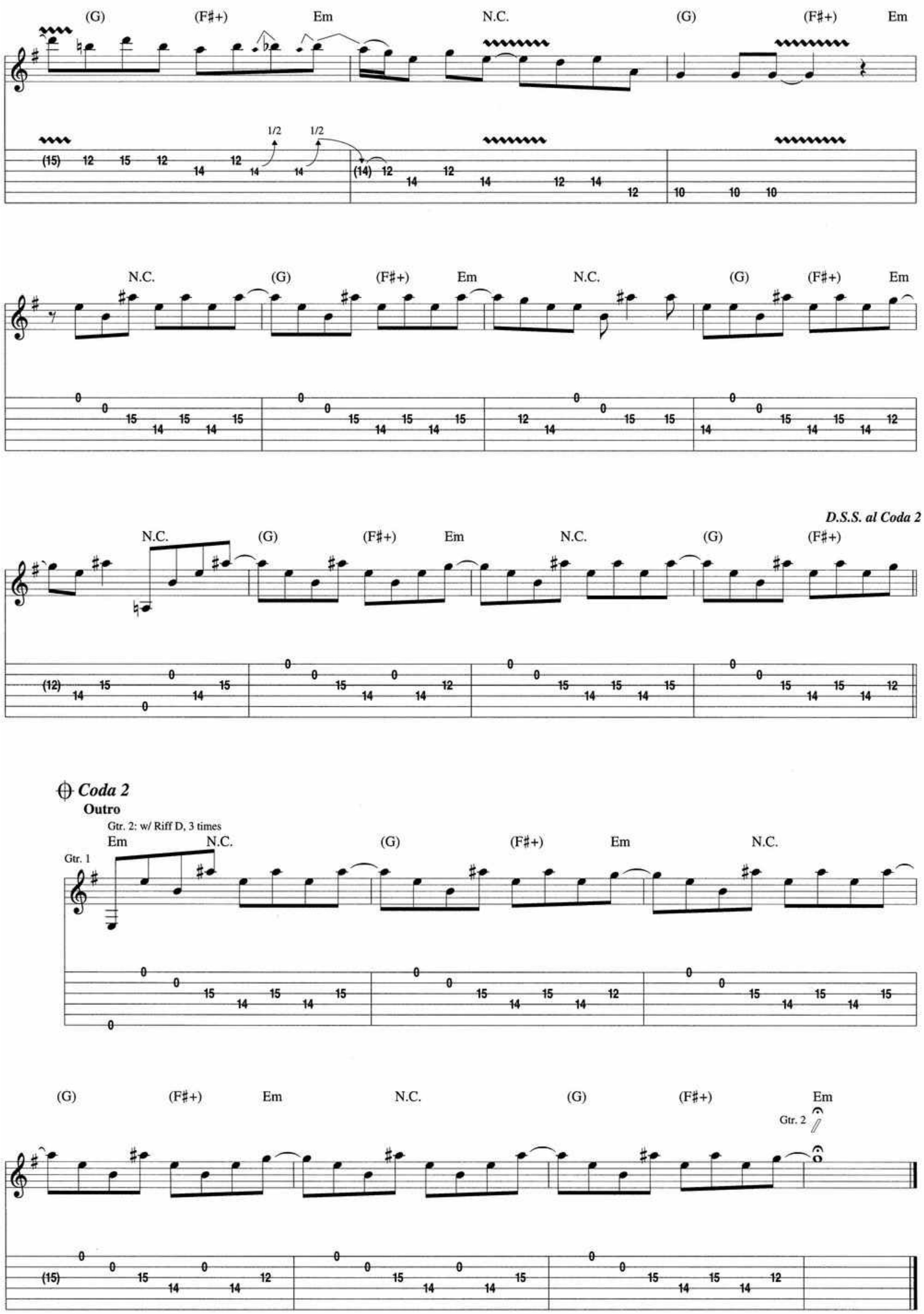


5fr
8fr
7fr
10fr
1342
1342
1342
1342
134
23
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭
Intro
Moderately ♩ = 110
N.C.(E) (A5) (G5) (E) (A5) (G5)
Gtr. 1 (acous.)
Riff A
End Riff A
mf
let ring throughout
1/2
Gtr. 1: w/ Riff A
(E) (A5) (G5) (E) (A5) (G5)
1. Be what you
Gtr. 2 (acous.)
mf
Verse
Gtr. 1: w/ Riff A, 1 3/4 times, 1st time
Gtr. 1: w/ Riff A, 2 times, 2nd time
N.C.(E) (A5) (G5) (E) (A5) (G5)
wan - na be. See what you came to see. Been what you
wan - na do. Go out and seek your truth. When I'm
Riff B
End Riff B
let ring throughout
full


Gtr. 2: w/ Riff B, 1st 3 meas., 1st time
Gtr. 2: w/ Riff B, 2nd time
(E) (A5) (G5) (E) (A5) (G5)
Gtrs. 1 & 2: w/ Fill 1, 1st time
wan - na be. I don't like what I see.
down and blue, rath - er be me than you.
Chorus
A Aadd9 G6 Cmaj7
5fr
Rhy. Fig. 1
* Gtrs. 1 & 2
simile on repeats
Like the cold - est win - ter chill; heav - en be - side
* composite arrangement
Badd11 Aadd9 G6
End Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 3/4 times, simile
you, hell with - in. Like the cold - est win - ter chill;
Cmaj7 Badd11 Aadd9
heav - en be - side you, hell with - in. Like the
G6 Cmaj7 Badd11
cold - est win - ter will; heav - en be - side you, hell with - in.
Aadd9 G6 Cmaj7 Badd11 D5 E
open
Gtrs. 1 & 2
(cont. in notation)
And you think / wish / know you have / had / have it still; heav - en in - side you.
Fill 1
Gtrs. 1 & 2
T
A
B
(5) 7 0 7 5 3 5 0


Bridge
G♯
A
B♭
B
So, there's prob - lems in your life. That's fucked up, and I'm not blind.
3rd time: but you're not blind.
Gtr. 1
Riff C
End Riff C
Gtr. 2
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Riff C
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fill 1
I'm just see through fad - ed, su - per jad - ed, out of my
You're just see through fad - ed, o - ver - rat - ed, out of your
To Coda 1
To Coda 2
Interlude
Em
N.C.
(G)
(F♯+)
mind.
mind.
Gtrs. 1 & 2
Riff D
End Riff D
1/2
Rhy. Fill 1
Gtr. 2
TAB


(G) (F#+) Em N.C. (G) (F#+) Em
1/2
N.C. (G) (F#+)
Interlude
Gtr. 1: w/ Riff A, 2 times
N.C.(E) (A5)
Gtr. 2
1/2
Gtr. 2
(G5) (E) (A5) (G5) (E) (A5)
D.S. al Coda 1
(G5) (E) (A5) (G5)
3. Do what you
Coda 1
Guitar Solo
Gtr. 2: w/ Riff D, 7 times
Em N.C. (G) (F#+) Em N.C.
Gtr. 1
1/2


(G) (F#+) Em N.C. (G) (F#+) Em
1/2 1/2
N.C. (G) (F#+) Em N.C. (G) (F#+) Em
N.C. (G) (F#+) Em N.C. (G) (F#+)
D.S.S. al Coda 2
Coda 2
Outro
Gtr. 2: w/ Riff D, 3 times
Em N.C. (G) (F#+) Em N.C.
Gtr. 1
(G) (F#+) Em N.C. (G) (F#+) Em
Gtr. 2

Would?

By Jerry Cantrell


B5 G5 D D7#9 Ab5
Ab G5III G E5 E
Tune Down 1/2 Step:
1 = Eb 4 = Db
2 = Bb 5 = Ab
3 = Gb 6 = Eb
Intro
Moderately ♩ = 100
N.C. (G6) F#5 B5/F# G F#5 B5/F# G
(bass) Gtr. 1 (acous.)
Rhy. Fig. 1
mf
let ring
N.C.(G6) F#5 B5/F# G F#5 B5/F# G N.C.(G6)
End Rhy. Fig. 1
let ring
Verse
F#5 B5/F# G F#5 B5/F# G N.C.(G6)
1. Know - me, bro - ken by my mas - ter.
2. Drift - ing bod - y, its sole de - ser - tion.
Gtr. 1
let ring
Gtr. 2 (acous.)
Rhy. Fig. 2
End Rhy. Fig. 2
mf
let ring

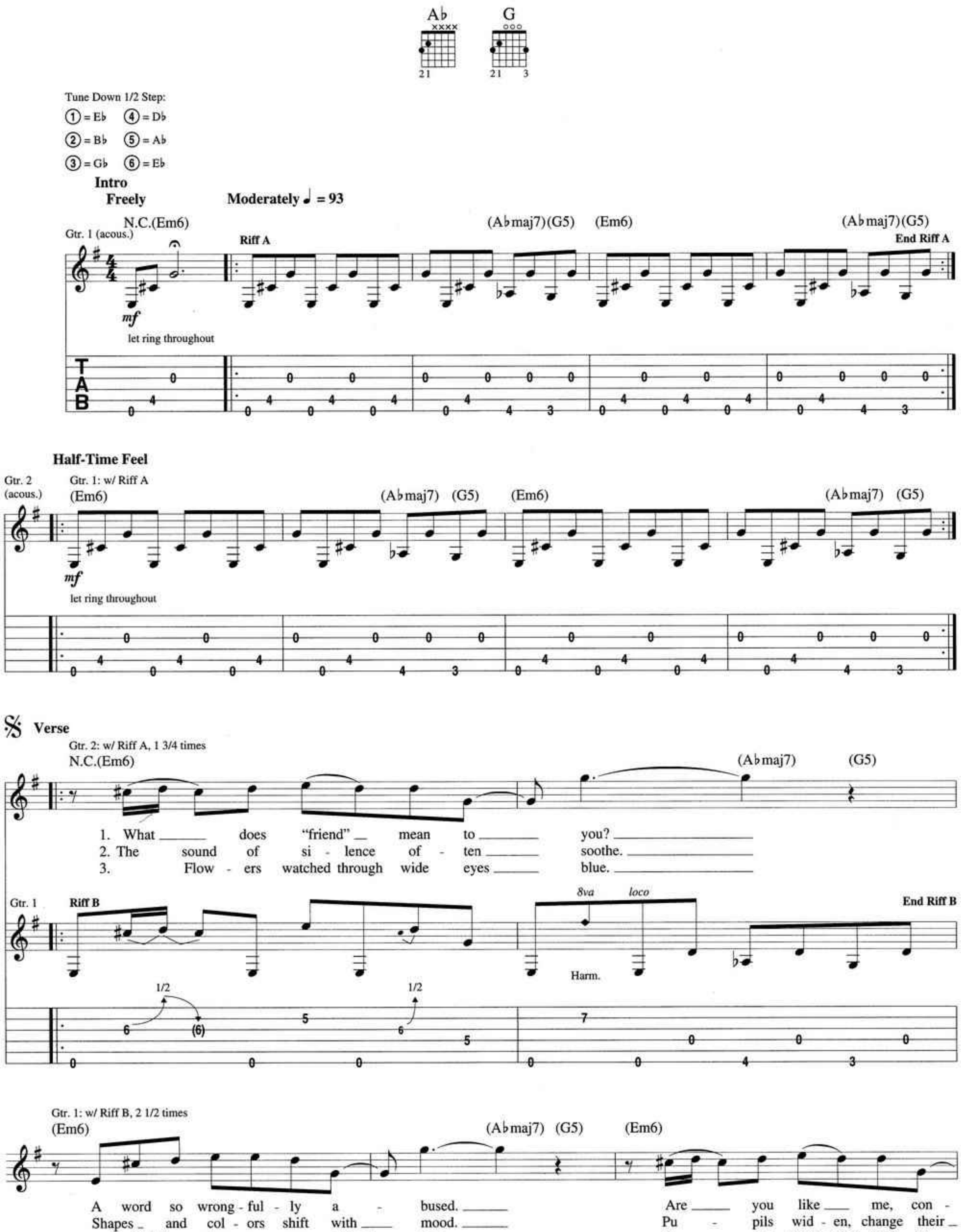


Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.
F#5
B5/F# G
F#5
B5/F# G
Teach me, young child, of love here - af - ter.
Fly - ing, not yet quite the no - tion.
Gtr. 1
Gtrs. 1 & 2
(cont. in slash)
Chorus
B5
G5
Rhy. Fig. 3
End Rhy. Fig. 3
* Gtrs. 1 & 2
In - to the flood a - gain. Same old trip it was
* composite arrangement
Gtr. 1: w/ Rhy. Fig. 3, 2 1/2 times, simile
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile
B5
G5
B5
G5
back then. So I made a big mis - take.
B5
G5
Try to see it once my way.
To Coda
1.
Interlude
Gtr. 1: w/ Rhy. Fill 1, 1st time
Gtr. 1: w/ Rhy. Fill 2, 2nd time
Gtr. 1: w/ Rhy. Fill 3, 3rd time
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Rhy. Fig. 2, 2 times
F#5
B5/F# G
7
Rhy. Fill 1
G5
B
E
4fr
5fr
Gtr. 1
Rhy. Fill 2
G5
G
A
3fr
5fr
Gtr. 1
Rhy. Fill 3
G5
Gtr. 1


2.
Guitar Solo
*F#5 G(♭5) G F#5 G(♭5) G
Gtr. 1
1/2
Gtr. 2
Rhy. Fig. 4
End Rhy. Fig. 4
* Chord symbols reflect implied tonality.
Gtr. 2: w/ Rhy. Fig. 4, simile
F#5 G(♭5) G F#5 G(♭5) G
D.S. al Coda
Yeah.
full
Coda
Bridge
D D7#9 A♭5 A♭
Rhy. Fig. 5
* Gtrs. 1 & 2
Am I wrong?
* composite arrangement
G5 G E5 E
End Rhy. Fig. 5
Gtrs. 1 & 2: w/ Rhy. Fig. 5
D D7#9 A♭5
Have I run too far to get home? Have I gone,
A♭ G5 G E5 E
Outro
D7#9
Gtrs. 1 & 2
rit.
left you here a - lone? If I would, could you?

Frogs

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

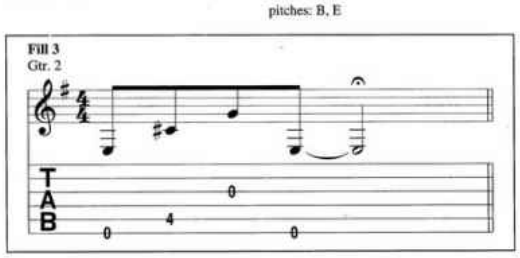

A♭
G
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭
Intro
Freely
Moderately ♩ = 93
N.C.(Em6)
Gtr. 1 (acous.)
Riff A
(A♭maj7)(G5)
(Em6)
(A♭maj7)(G5)
End Riff A
mf
let ring throughout
Half-Time Feel
Gtr. 2 (acous.)
Gtr. 1: w/ Riff A
(Em6)
(A♭maj7) (G5)
(Em6)
(A♭maj7) (G5)
mf
let ring throughout
Verse
Gtr. 2: w/ Riff A, 1 3/4 times
N.C.(Em6)
(A♭maj7)
(G5)
1. What does "friend" mean to you?
2. The sound of si - lence of - ten soothe.
3. Flow - ers watched through wide eyes blue.
Gtr. 1
Riff B
8va
loco
End Riff B
Harm.
1/2
1/2
Gtr. 1: w/ Riff B, 2 1/2 times
(Em6)
(A♭maj7) (G5)
(Em6)
A word so wrong - ful - ly a - bused. Are you like me, con -
Shapes and col - ors shift with mood. Pu - pils wid - en, change their
Child sings an un - claimed tune. In - no - cence spins cold co -


Gtr. 1: w/ Fill 1
Gtr. 2: w/ Fill 2
(A♭maj7) (G5) (Em6) (A♭maj7) (G5)
- fused? All in - clud - ed but you.
hue. Rap - id brown, a - void clear blue.
- coon. Grow to see the pain too soon.
(G(♭5)) (G5) (G(♭5)) (G5) (G(♭5)) (G5) (G(♭5))
A-
Gtr. 1
Riff C
End Riff C
Gtr. 2
Riff C1
End Riff C1
1.
Interlude
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Em6)
lone.
7
2.
Gtrs. 1 & 2: w/ Riffs C & C1
3
End Half-Time Feel
(G5) (G(♭5))
Fill 1
Gtr. 1
8va loco
Harm.
Fill 2
Gtr. 2


Chorus
A♭maj7
Cadd9
Gtr. 1
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 2
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 1: w/ Rhy. Fig. 1, 3 times, simile
Gtr. 2: w/ Rhy. Fig. 1A, 6 times, simile
Why's it have to be this way,
be this way,
be this a - way,
be this way,
be this a - way,
be this way?
To Coda
A♭
G
1/2
3/4

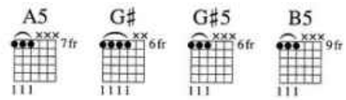

Interlude
Half-Time Feel
D.S. al Coda
(take 2nd ending)
Gtrs. 1 & 2: w/ Riff A, 2 times
N.C.(Em6)
Coda
Ab
G
Gtr. 2
be this a - way?
Gtr. 1
Outro
Half-Time Feel
Gtr. 1: w/ Riff A, 2 times
Gtr. 2: w/ Riff A, 14 times
N.C.(Em6)
(Em6)
(Abmaj7) (G5)
Harm.
8va
loco
* Harm.
** fdbk.
pitches: D, G
* Play harmonics at 5th fret and open (2) simultaneously.
** Feedback causes (6) to vibrate, creating crescendo.
It's sev - en A. M.
on a Tues -
pitch: G
day in Au-gust.


(Em6)
(A♭maj7)(G5)
Next week I turn twen - ty - eight.
8va
loco
Harm.
pitch: G
w/ Voc. ad lib., till end
I'm still young.
It - 'll be me.
1/2
play 7 times
Gtr. 2: w/ Fill 3
pitches: B, E


Fill 3
Gtr. 2
T
A
B

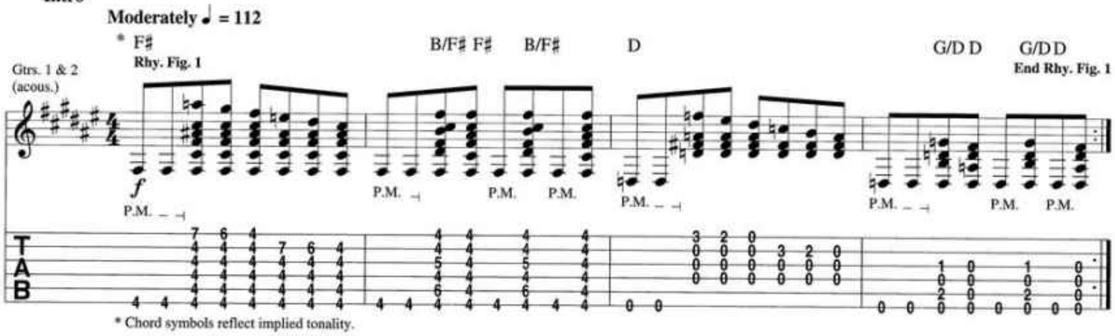
Over Now

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney

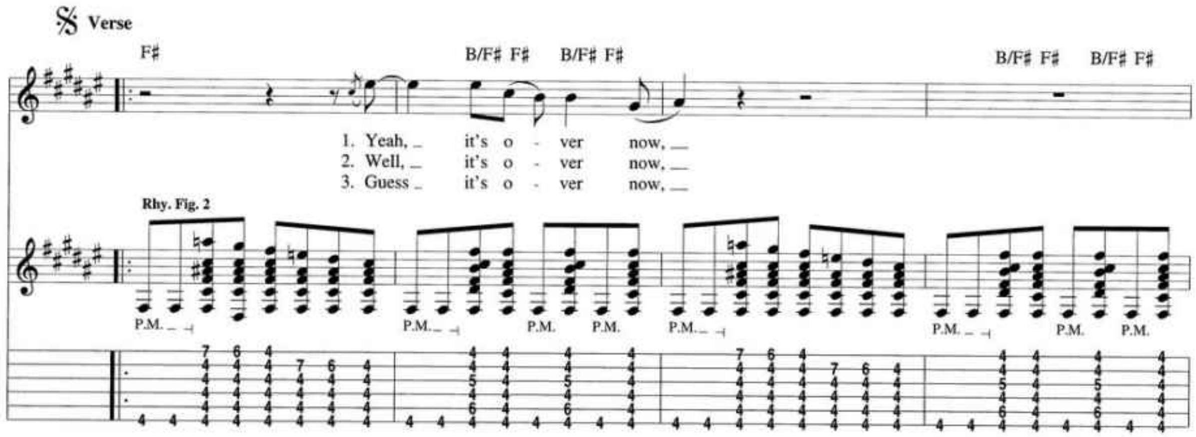


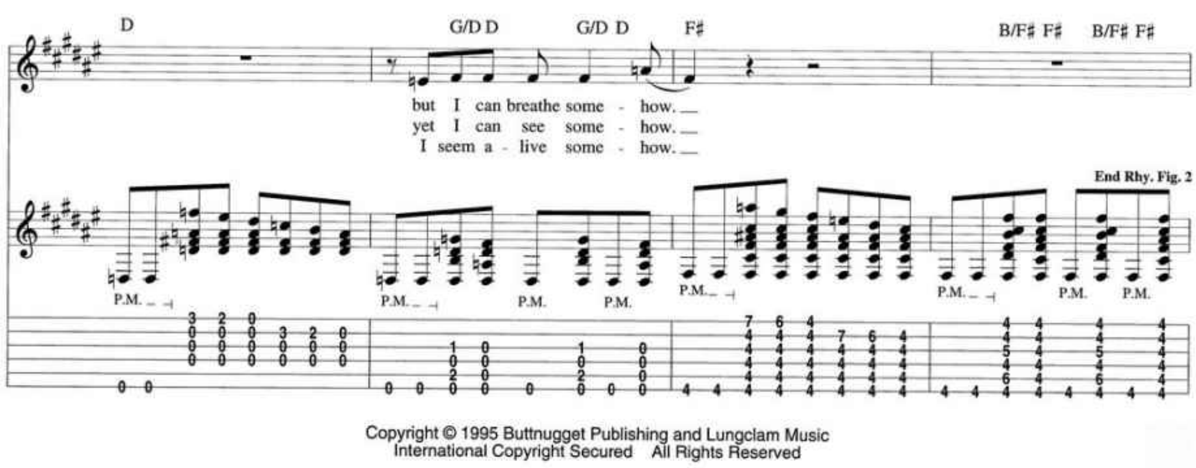
Open D Tuning, Tune Down 1/2 Step:
① = D♭ ④ = D♭
② = A♭ ⑤ = A♭
③ = F ⑥ = D♭

Intro



* Chord symbols reflect implied tonality.



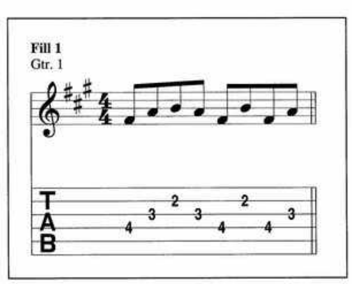




Gtrs. 1 & 2: w/ Rhy. Fig. 2
B/F♯ F♯ B/F♯ F♯
B/F♯ F♯ B/F♯ F♯
When ___ it's all ___ worn out, ___
When ___ it's all ___ gone wrong, _
When ___ it's out ___ of sight, ___
D
G/D D G/D D
F♯
B/F♯ F♯ B/F♯ F♯
I'd rath - er go with - out. ___
it's hard to be so strong. ___
just wait and do your time. ___
Chorus
A5
G♯
Gtr. 1
P.M.
1., 2. You know it's been on my mind. ___ Could you stand _
3. You know it's been on my mind. ___ Could I stand _
Gtr. 2
P.M.
P.M.
G♯5
B5
___ right here, look me straight _ in the eye ___ and say ___ that it's o - ver now? _
___ right here, look my - self ___ in the eye ___ and say ___ that it's o - ver now? _


Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
F♯
B/F♯ F♯
B/F♯ F♯ D
G/D D
G/D D
F♯
We pay our debt some - time.
1.
2.
B/F♯ F♯ B/F♯ F♯ D
G/D D G/D D
D
G/D D
G/D D
We pay our debt some - time.
Interlude
Half-Time Feel
F♯m7
Dmaj7
We pay our debt some - time.
let ring throughout
simile on repeat
Gtr. 2
let ring throughout
simile on repeat
F♯m7
Dmaj7
To Coda
We pay our debt some - time.
Riff A
End Riff A


Guitar Solo
Gtr. 1: w/ Riff A, 2 times
F♯m7
Dmaj7
Gtr. 2
1/2
Gtr. 1: w/ Fill 1
Gtr. 1: w/ Riff A, last 3 meas.
Gtr. 1: w/ Riff A
3/4
D.S. al Coda
(take 2nd ending)
End Half-Time Feel


Fill 1
Gtr. 1
T
A
B


Coda
Outro
Gtr. 1: w/ Riff A, 2 times
F♯m7
Dmaj7
Gtr. 2
1/2
3/4
full
Gtr. 1


F♯m7
Dmaj7
Gtrs. 1 & 2
F♯m7
Dmaj7
Gtr. 2
Harm.
Gtr. 1
F♯m7
Dmaj7
Gtrs. 1 & 2
F♯m7
Dmaj7
Gtr. 2
1/2
full
full
Gtr. 1
Harm.

Killer Is Me

By Jerry Cantrell


G6
F#7
Fmaj7
A7
10fr
Tune Down 1/2 Step:
1 = E♭ 4 = D♭
2 = B♭ 5 = A♭
3 = G♭ 6 = E♭
Intro
Slowly ♩ = 59
A7/E
B♭maj7sus4#11
Rhy. Fig. 1
Gtr. 1 (acous.)
mf
let ring throughout
* T = Thumb on 6
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2 (acous.)
Harm.
Riff A
End Riff A
1. I



Verse
Gtr. 2: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 8 times, simile
A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11
need a gun point - ed at me for me to run. The
A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11
kil - ler is me, the kil - ler is me.
Verse
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11
2., 3. So the sun shines up - on me.
A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11
Hav - in' fun, kil - ler is me.
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
A7/E Bbmaj7sus4#11
1., 2. In - sane the mind, in the
3. The kil - ler is me,
To Coda 1
1.
A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11
name of me. Can't find the time to let things be. 2. In -
the kil - ler is me,
2.
Interlude
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
A7/E Bbmaj7sus4#11 A7/E Bbmaj7sus4#11
3
let things be, to let things be.
Bridge
G G6 G G6
6 3fr
Gtr. 1
Oh, yeah, can I start
Gtr. 2
simile on repeats


F♯
F♯7
G
G6
o - ver?
Oh,
yeah,
To Coda 2
Fmaj7
can I start
o - ver,
and get o - ver it?
Interlude
Gtr. 1: w/ Rhy. Fig. 1, simile
Gtr. 2: w/ Riff A, 4 times, simile
D.S. al Coda 1
A7/E
B♭maj7sus4♯11
Coda 1
D.S.S. al Coda 2
Coda 2
Outro
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Riff A, 8 times, simile
A7
Gtr. 2
Let things be.
Gtr. 1

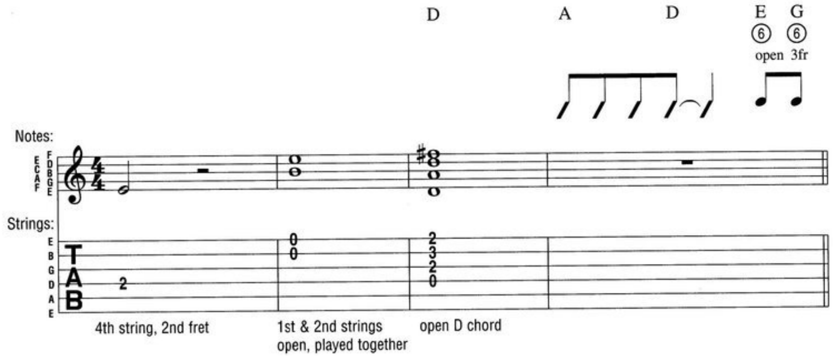
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes.*

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

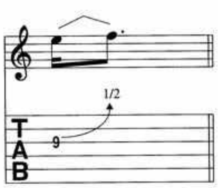
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

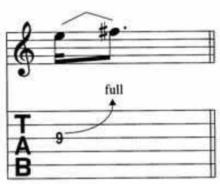


Definitions for Special Guitar Notation

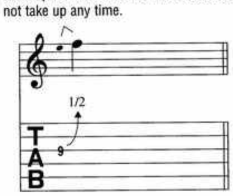
HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



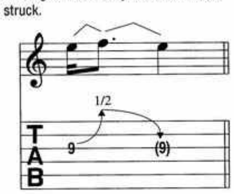
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



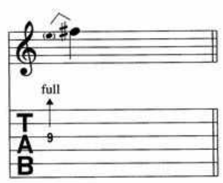
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



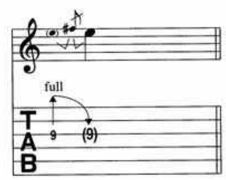
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.



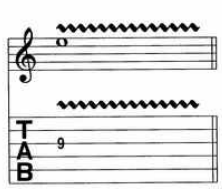
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



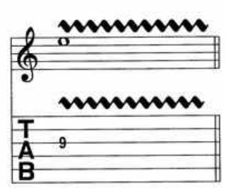
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



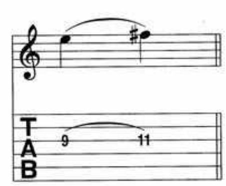
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



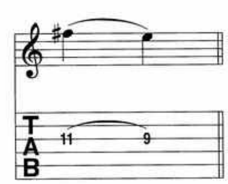
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



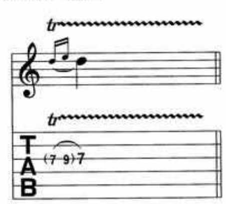
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



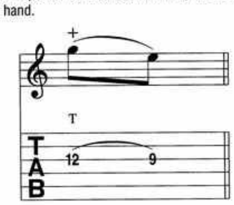
SHIFT SLIDE: Same as legato slide, except the second note is struck.



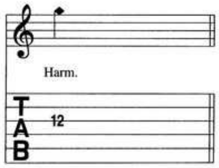
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



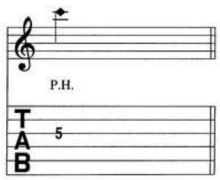
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



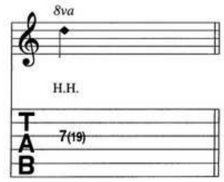
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



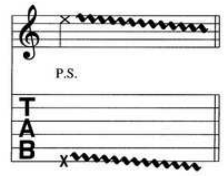
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



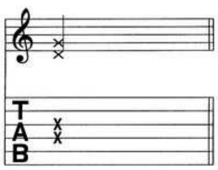
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



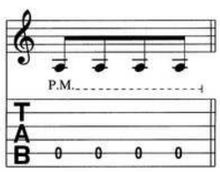
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



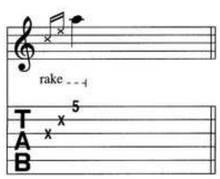
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



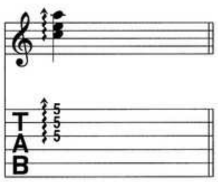
RAKE: Drag the pick across the strings indicated with a single motion.



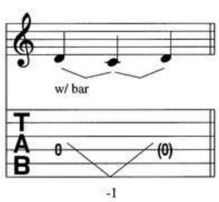
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



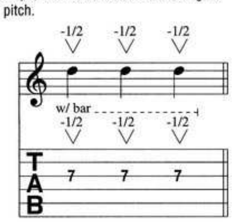
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

 *(accent)* • Accentuate note (play it louder)

 *(accent)* • Accentuate note with great intensity

 *(staccato)* • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "***Coda***."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal)

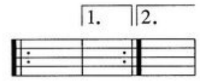
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the fir time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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